

CITY NOTES.

"Belle Minnie," by Otto Auschuetz, was played with immense success by Gilmore's band at the Exposition.

Geo. Enzinger, of 2818 Russell Ave., was under the weather for a while, but has now recovered and resumed his classes in piano and organ.

Miss Retta Kicks, the soprano, has been very successful with her pupils in voice culture, and has entered upon the present season with many new pupils. Her music rooms are located at 4051 Fairfax avenue.

Wesley M. De Voe, the artist, makes a specialty of portraits in Pastel, also Oil, Crayon and Water Color. Those wishing a fine photograph should call on Mr. De Voe at Room C, the "Studio," 2313 Washington Ave.

The Beethoven Trio Club will shortly begin its third season. The success of this club in the past and the fine character of its work assure it a splendid season. The principals are I. L. Schoen, violinist; L. Mayer, Sr., cello, and A. G. Robyn, piano.

Lowell Putnam, teacher of violin and mandolin, is kept very busy with his classes, and is one of the most popular teachers of those instruments. Mr. Putnam is a young and energetic musician, having studied with the well-known master of violin, Sev. Rob. Sauter.

Miss Anna Vieths, who was graduated last May by Miss Strong, passed in New York the examination entitling her to the degree of Associate in the College of American Musicians, and has since gone to Vienna for the purpose of continuing her studies with the celebrated Leschetitzky.

Herman Barosch, the well-known tenor and vocal teacher of New York, will locate in St. Louis within a few weeks. Mr. Barosch, who has a splendid voice, has sung in opera for the past fifteen years, having lately been engaged with Anton Seidel in New York. His repertoire embraces fifty-three operas.

Miss Alice Bell Thistle, late of the Chicago Conservatory, has opened music rooms in the St. Louis Conservatory of Vocal Music. Mr. Robert Nelson, director, 2627 Washington Ave. Miss Thistle gives special attention to technical development and interpretative phrasing. She is very highly recommended by her teachers, H. A. Kelso, Jr., and Robt. Goldbeck.

The Fifth Annual Piano Recital by the pupils of Miss Carrie Vollmar, assisted by Miss Julia Vollmar, soprano, H. H. Jacoby, tenor, Oscar H. Bollman, Baritone, and Bethel Choir, was given at South St. Louis Turner Hall. The programme was varied and well chosen. Miss Vollmar's pupils played in excellent style, creditable to themselves and teacher. Miss Julia Vollmar gave an artistic rendition of the song "An Evening Thought," by Bollman, and was rewarded by unstinted applause. The duet, "O Come to Me," Kücken, was sung by Miss Julia Vollmar and O. H. Bollman in a way that captivated the audience.

IN THE MOUNTAINS.

She—"Must you go back to work to-morrow, Harry?"
He—"It is imperative, Maud. I need the rest."

—Harper's Bazar.

DR. J. W. JACKSON, F. C. O.

The addition of Dr. Jackson, a prominent teacher of Macclesfield, to the musicians of St. Louis is a source of congratulation to his many friends who have urged his location here. He has opened music rooms at 4054 Finney Ave., and has been very successful. He has accepted a temporary position as organist of the "Church of the Unity." No doubt Dr. Jackson will soon preside at the organ in one of our principal churches. He has made many firm friends within a short time. We quote from the *Macclesfield Courier* the following: "Dr. Jackson, is one of the many sons of whom Macclesfield has reason to be proud. He has recently taken the distinguishing degree in his profession, conferring honor alike on himself and the community to which he belongs."



He was born in February, 1862, at Macclesfield, Eng., and is the second son of Mr. Thomas Jackson, ironfounder. He began life under anything but promising auspices, as many another successful and talented man has done before him. He first decided to adopt music as a profession after a severe accident which almost proved fatal, and having put his hand to the plough he never looked back.

Endowed with a good ear and taste for music he frequently surprised accomplished musicians by the facility with which he read at sight both vocal and instrumental music. For several years he was a choir boy at St. Michael's Church, and had the benefit of the careful tuition first of Mr. H. C. Wright, then organist at the Old Church, and latterly of Mr. Seal, Mus. B., the latter gentleman giving him his first lesson on the organ shortly after his appointment as organist at St. Michael's in 1878. He was an organ pupil of Mr. Seal's for fully two years, and in 1879 was appointed organist of the Private Chapel at Mottram Hall, a position which he held with credit to himself and acceptability to his patrons for eleven years, the last four of which he was also organist and choirmaster of St. Michael's Addington Hall.

All this time the future Mns. D. was studiously at work in his spare hours. For about three years he was coaching by correspondence for the Entrance Examination in Arts at Trinity College, Dublin, this being first imposed upon candidates or musical degrees by Sir R. P. Stewart in 1862. He was successful in the Entrance in March, 1866, obtaining high marks in Latin, and sat for the Mus. B. examination the following June, in which he was eminently successful, receiving special mention by the examiner. The exercise for the Mus. B. degree was the cantata "I cried unto God." In 1890 he was one of eighty-five candidates for the Fellowship of the London College of Organists; only eleven of this large number was successful, Dr. Jackson being one. Five years after the conferring of the Mns. B. Degree—he obtained the degree of Mus. D. at Trinity College, Dublin. There were four candidates; but only two were successful, and Dr. Jackson was first in order of merit, which, all musical men especially, will understand means a very great deal. The exercise for the Mus. D. was written throughout in eight real parts, for solo voices, double chorus and full orchestra, the performance being held in the chapel of Trinity College, conducted by the composer, before Sir R. P. Stewart, Mus. D., Rev. Dr. Mahaffy, Mus. D., members of the University, and the general public.

And now, at the top of his profession, Dr. Jackson has permanently, we all hope, settled down in his native town, to give the rising generation the benefit of his abilities, and the general public occasionally a specimen of the perfection that can be attained by years of study and application. Dr. Jackson is, we need hardly say, a popular and successful teacher. When he took Mns. D., in December last, one of his pupils (Mr. G. H. Pugh), took the Mus. B. degree at the same college, being the only one successful of the three candidates. Another pupil, Miss Woodward, has recently become an associate of Trinity College, London. In 1889 Dr. Jackson accepted the conductorship of the Philharmonic Society, on the resignation of the late Mr. Hawkins, and it goes without saying that the Society has prospered under his able leadership. At the close of his first year's leadership the members of the Society, as a mark of appreciation of his services, presented him with a silver-mounted ivory baton, suitably inscribed. A few years ago he opened the new organ of St. John's Church, presented by Mr. George Bland and wrote a special anthem for the occasion—"All the whole Heavens are the Lord's." He has been for two years organist of the Combermere Lodge of Union (Freemasons), No. 295, and is now J. W. With all his abilities and achievements our only Doctor of Music is one of the most unpretentious and good-natured of men, and the last man in the world either to push forward in a crowd or to reply unkindly to an unkind word. Such men are few and far between—like the visits of angels—and deserve all the honor we can pay them."

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MAJOR AND MINOR.

"The Holy City," by A. R. Gaul, under the direction of Wm. D. Armstrong, was superbly rendered at St. Paul's Episcopal Church, at Alton, Ill., on the 13th ult. Mr. Geo. F. Townley, the well-known tenor, who was specially engaged for the occasion, gave a magnificent rendition of his part, in proper spirit and artistic throughout. The soprano was admirably sustained by Miss J. Du Bois, of Chicago, and Mrs. G. F. Crowe, of Alton, sang the contralto part with great credit. Wm. D. Armstrong, the organist and director, is to be congratulated upon his efficient work.

The circumstances of the death of Mme. Trebelli were pathetic, writes a London correspondent of the *Sun*, under date of August 20th. On Wednesday she was in excellent spirits and apparently in her usual health. She had invited a large party of friends to breakfast on the following day, and

was looking forward with manifest pleasure to the gathering. At night a heavy thunder storm visited the town and kept Mme. Trebelli awake until past 2 o'clock. Suddenly, while chatting merrily with a pupil, who was staying with her at her villa, she was seized with an attack of heart disease and died within a half hour. Her decease has quite thrown a gloom over Etretat, France, where the lamented artiste was greatly beloved.

The fact that Mrs. Anna Sneed Cairns, principal of Forest Park University, employs only the best teachers to be had, is exemplified by the offers made to them by other leading schools. For instance, Miss Jessie B. Allen, former instructor in Greek and Mathematics, was offered a high salary by the Hosmer Hall, and is now at the latter institution. Prof. Wm. D. Armstrong, the well-known composer, for two years head assistant to Prof. Kroege, is now music director at Shurtliff College, Alton, at a high salary. Mad. W. Runge-Jancke, pro-

fessor of singing, has also recently accepted the post of vocal instructor at the Mary Institute, in this city. Patrons may rest assured that the new teachers engaged by Mrs. Cairns, in place of those formerly at her school, will be of the same calibre.

THEODORE THOMAS has requested these musical conductors to unite with him in a committee to judge of American compositions to be offered for performance at the World's Fair: Carl Zerrahn, of the Handel and Haydn Society in Boston; B. J. Lang, of the Boston Apollo Club and St. Cecilia Society; Asger Hamerik, of the Peabody Institute in Baltimore; Dr. A. C. MacKenzie, of the London Philharmonic Society, and Camille Saint-Saens, of Paris. Anton Seidl and Arthur Nikisch declined invitations to serve in this capacity.

MASCAGNI, who is being idolized in Wien, will make a tour of Europe.

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DEATH OF GILMORE. ✓



The great and beloved Gilmore has passed from earthly strains to those of a celestial sphere. The hearts of the people, who loved him, have been pierced with sorrow. The thunderous applause that greeted him night after night, to which his kindly face beamed grateful thanks, has hushed for evermore. His coming, which awakened enthusiasm in the hearts of thousands, has been announced for the last time. The final concert has been led.

He died suddenly on the 24th ult., after a short illness in the midst of his work, as he wished, and upon the threshold of great undertakings. When the news of his death reached the band, not one of the members could believe it. Again and again each one asked, "Is it true?" Many of them broke completely down and cried like children. The people who sat patiently in the large music hall awaiting his coming could scarcely be dispersed; they deemed it some joke or other, when the few words said "Gilmore is dead," but when they assured themselves of the truth, they wandered about the halls with one thought overshadowing all others—the loss of their pride, Gilmore.

The band will be directed by Sergt. C. W. Freudenovoll, under the management of Mrs. Gilmore, and will continue its Western tour after the Exposition engagement.

We extend our heartfelt sympathy to his beloved wife and daughter, who with the father formed a noble trio.

The Forest Park University for Women opened on Sept. 14th with a larger attendance than ever before. The College of Music was particularly well filled, and the able instructors, with Prof. E. R. Kroeger as director, are kept busy.

CITY NOTES.

Mrs. Lucy B. Ralston has returned from the coast of Maine, where she spent a very delightful summer.

Miss B. Mahan has returned from a delightful trip out West, and is now busily engaged with her organ and piano pupils.

M. A. Gilsinn, organist of St. Xavier's Church, is quite in demand as a teacher of the organ and piano. His residence is 3852 Windsor Place.

Louis Conrath, with teaching and composing, keeps himself very busy. He has received many new pupils at his central location, 810 Olive street, Room 504, Fagin building.

Mrs. Louie A. Peebles, the prominent soprano and vocal teacher, has opened a very auspicious season. Nearly all her pupils have excellent choir positions which they readily secure.

Louis Retter, the young composer and teacher, was complimented by Gilmore's band, which rendered two of his popular pieces, "Sweet Message" and "Charge of the Dragoons." "Cupid's Victory" is his latest.

G. Neubert, the talented young musician and director of the Philharmonic concerts, Belleville, has very successful piano classes in both Belleville and St. Louis. His teaching is characterized by thoroughness and ability.

Miss Mary Wilkinson Harlan is giving vocal instruction at the St. Louis Conservatory, 2627 Washington Ave., Robert Nelson, director. Miss Harlan's method is the same as taught by the late Sig. Lamperti of Milan, Italy.

Miss Nellie Strong, after a pleasant summer in the East, during which she combined some teaching with a good rest, is back at work again. Besides her usual course, Miss Strong has organized special teachers' classes in piano playing and the art of teaching.

I. L. Schoen, violinist and director of Schoen's Orchestra, is recognized as one of the best teachers in the West. His pupils are thoroughly and systematically taught, and their progress is remarkable. Mr. Schoen is also violinist of the Beethoven Trio Club, whose concerts are features of the musical season.

Miss Marion Ralston, long known as one of our gifted young pianists, and who had studied with her mother, Miss Payne, and lastly with Miss Strong, was obliged on account of her health to try a change of climate, and will spend the winter in Boston, where she will study with Mr. Faeltin, who has placed her at once in the graduating class of the New England Conservatory.

Theo. B. Spiering, the talented young violinist, returned to this city from Europe after an absence of nearly four years spent in study under the celebrated Joachim; he also spent several years with Henry Schradieck, of Cincinnati. Mr. Spiering will locate in Chicago at the Kimball building, and will very likely be heard here in a testimonial concert in November.

THE TEMPLE OF THE TEUTONIC MUSES.

It is about a month since the Germans of this city dedicated a splendid, comfortable, and luxuriously furnished Temple to the Teutonic Muse; to Schiller, Goethe, Lessing, Grillpaizer, Koerner, and the long train of heroes in the poetic fields.

This Temple is the Germania Theater on Fourteenth street and Lucas place, which so far has proved a great success, its management being in able hands.

But not the German alone; we Americans too can be proud of this new theatre, as it is an embellishment to St. Louis, and has, perhaps, no equal in respect to comfort and commodity in the entire West.

Furthermore, we broadminded English-speaking Americans perceive in this institution more than a place of amusement. It is a school for us and for our children. There we are taught the beauty of the German tongue and we find opportunities to improve our own knowledge of that language in a most pleasant way.

To construct the Germania, the old First Presbyterian Church has been remodeled and enlarged at an expense of \$150,000, and the result is one of the handsomest and best appointed theatres in the country. It is of the renaissance style and the interior is finished in soft colors. The seating capacity is 1700. It contains besides the parquet, a handsome and commodious balcony and gallery, twelve boxes, and four barge boxes. The proscenium arch, which has a width of thirty-five feet, is encircled by fifty electric lights. From the dome is suspended a handsome chandelier of sixty electric lights, while a circle of forty-eight surrounds it, bringing out in strong relief the elegant frescoes representing Morning, Noon, Evening and Night. The seats are the same as those used in the Auditorium in Chicago, being of exceptional width, and upholstered in a canary colored plush.

Two curtains are provided, the first being of asbestos and fire-proof, ornamented with a landscape and draperies, while the act drop is a dream of the nine Muses. More than \$5,800 has been expended in scenery alone. One scene is a panorama or moving scene 400 feet long.

Electric lights will be used exclusively on the stage, and for lighting the house. The stage lights are white, green, blue and red, thus permitting various effects of color without the use of colored fires. The theatre is on the ground floor, and

the building is free all around. On the first floor are seven large exits. The balcony and gallery are provided with spacious stairways, besides emergency stair-cases leading into the street. A special feature of the Germania is the foyer, a large airy room off the balcony, fitted up with toilet rooms.



Waldemar and Buechel, the lessees of the Germania, have provided a choice list of attractions for the season. A large stock company has been gathered from the leading theaters of Germany, and will present a change of bill nightly, the repertoire running the entire dramatic gamut, from classic tragedy to roaring farce.

The director of this institution, Carl Waldemar, whose picture we here present, was born on May 23d, 1863, the son of a Berlin merchant. He was educated at the Sophien Gymnasium in Berlin, and already at an early age displayed a lively interest for the stage. When about twelve years old he arranged theatrical plays with his schoolmates, and appeared to appreciative audiences of children. After having passed his military examination in Prussia, he entered on an apprenticeship in a large mercantile establishment in his native city. The monotony of the daily routine of a merchant, however, did not appease the longings of desire and after a year's experience he yielded to the irresistible temptation that drew him to the stage—his fond hope, his ideal! His parents opposing him, he clandestinely collected his personal effects, bid adieu to his intended career and without their knowledge followed the promptings of his heart and entered on the stage. The beginning of the turning era of his life was very trying; with much sorrow and great privation he worked steadfastly and indefatigably onward until he succeeded in attaining a strong foothold in the larger theatres. And then his parents approved of his chosen vocation.

Already in his 19th year he appeared at well-known theatres of Germany in principal characters, such as Othello, Franz Moor, Mephistopheles, etc., and from now on he progressed with untiring zeal. For three years his efforts at the most renowned theatres in Berlin, namely, Residenz, "Victoria, Belle," Alliance and Ostend Theatre, were crowned with great success. Then he made an engagement of three years with the managers of the great Thalia Theatre, of Hamburg. After this he appeared for two years in all the large cities of Russia



where the German population predominated, after which he returned to Hamburg, and, desirous of seeing the world, accepted the offer for an engagement in St. Louis. In late years Mr. Waldemar has also been active as theatre director, having had such excellent examples as Ludwig, Barney, Anton, Anna, etc.

That the Germans owe a great deal to the energetic director and able actor is proved by the fact of the establishment of a German Theatre in St. Louis. Without his indefatigable efforts we would never have arrived at such gratifying results.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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unfolding itself, and hears again and again the ineffable melo-
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young-man-hood, or young-woman-
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absolutely guaranteed; our 24-page Illustrated Cat-
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224-A Tremont St., Boston, Mass. Mention this paper.

LEAVES AND FLOWERS.

3

24 Picturesque Studies.

Notes and Chords marked with an arrow,
must be struck with the wrist.

PRELUDE.

Ascher - Bülow.

Allegro brillante. ♩ - 112

1.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro brillante' with a metronome marking of 112. The score is divided into six systems. The first system starts with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system features a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic. The fourth system has a crescendo (cres.) marking and a forte (f) dynamic. The fifth system includes a forte (f) dynamic. The sixth system includes a forte (f) dynamic. The score is marked with various fingerings (1-5) and includes pedal points (Ped.) and asterisks (*). The piece is numbered '1.' at the beginning of the first system.

1445 - 29

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Andante ♩ _ 120.

1445 29

SONG OF THE ROSE.

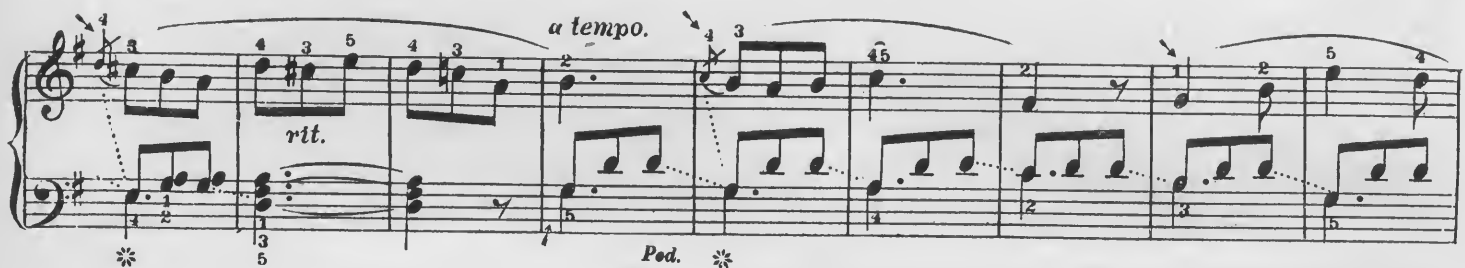
Andantino ♩ - 66.

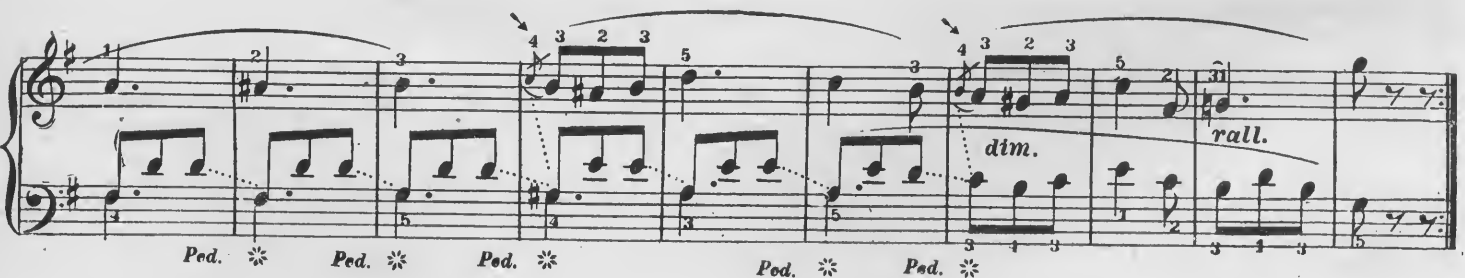
Song without words.

3. 









A Execution.



or thus allotting the grace note to the preceding measure.



This explanation applies to all grace notes throughout the piece.

SPRING APPROACHES.

Allegro $\text{♩} = 112$.

4. *legato.*

f

f

f

mf

f

f

WOOD NYMPH.

9

Allegro moderato. ♩ - 108.

simili.

simili.

cres. - *cen* - *do* *f* *Fine.*

tenuto.

simili.

simili. *cres.*

dim.

poco riten. *dim.* *rit.* *a tempo.*

fz *fz* *fz*

Repeat from beginning \sharp to Fin

CHILDHOOD FANCIES.

Andantino. ♩ - 72.

7. *p legato.*

8. *rit.*

a tempo.

cres.

1. 2.

1445 - 29

REMEMBER ME.

11

Andantino. ♩ - 108.
Cantabile.

8. *p*

rall.

Ped. * 5 1 3 1 2 5 *Ped.* *

Ped. *

Ped. * 5 1 3 1 2 5 *Ped.* * 1. 2. 5 1 1 5

1445 -

CHASE OF THE BUTTERFLIES.

Allegro vivace. ♩ 138.
leggero.

9.

**LISTEN, DEAR!
SERENADE.**

Allegro vivace.  _132.

[illegible]

The musical score is for a piano introduction and a waltz. The introduction is in 3/4 time, key of D major, and consists of 16 measures. The waltz is in 3/4 time, key of D major, and consists of 16 measures. The score includes a treble and bass staff with various musical notations, including notes, rests, and fingerings.

[illegible][illegible]

8

a tempo.

dim. *poco* *rall.*

BUTTERFLY WALTZ.

Allegretto. $\text{♩} = 66$.

11. *p* *simili.*

p *leggero.* *con grazia.* *Ped. **

f *cres.* *Scherzando.* *p* *simili.*

f *p* *f* *Fine.* *Ped. **

Cantabile. *p* *Ped. ** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

EVENING CALM.

15

REVERIE.

Andante. ♩ - 100.
Sempre tenuto e legato.

12.

The first system of music is in 3/4 time, marked Andante (♩ = 100). It features a treble and bass staff. The melody in the treble staff is characterized by slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The second system continues the piece. It includes dynamic markings such as *p* (piano) and *sf* (sforzando). The notation shows a continuation of the melodic and harmonic themes with various fingerings and pedal markings.

The third system introduces tempo changes, marked *calando.* (rushing) and *rall.* (ritardando). The music features more complex rhythmic patterns and fingerings. Pedal markings continue to be used throughout the system.

The fourth system includes a note: *N.B.* (Nota Bene) with the instruction: *P. signifies Ped.* This system contains further melodic development and harmonic changes, with detailed fingerings and pedal markings.

The fifth system concludes the piece with a *ritenuto.* (rhythm retained) marking. It features a *morendo.* (dying away) section with *pp* (pianissimo) dynamics. The notation includes final fingerings and pedal markings.

N. B. The P, signifies Ped.

LAUGHING RILLET.

Allegro. $\text{♩} = 92$.

13. *p*

mf Fine.

rit.

TREMBLING LEAVES.

Allegro moderato. ♩_{120} .

14.

The musical score is written for piano in 2/4 time, marked 'Allegro moderato' with a tempo of 120 beats per minute. It consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score is characterized by rapid, tremulous sixteenth-note passages in the right hand and sustained chords or simple rhythmic patterns in the left hand. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *cres.* (crescendo), *simill.* (similando), *dim.* (diminuendo), *f* (forte), *fz* (forzando), and *Ped.* (pedal). There are also trill ornaments marked with an asterisk (*). The first system (measures 14-17) begins with a piano (*p*) dynamic and includes a crescendo. The second system (measures 18-21) features a forte (*f*) dynamic and a pedal point. The third system (measures 22-25) continues with a crescendo. The fourth system (measures 26-29) includes a forte (*f*) dynamic and a diminuendo. The fifth system (measures 30-33) concludes with a forte (*f*) dynamic and a pedal point.

1445-29

CUCKOO IS HERE.

Scherzo.

Allegro scherzando. ♩ - 104.


15. *Cuckoo.* *p* *simili.* *cres.* *a tempo.* *dim.* *rall.* *pp* *morendo.* *fz*

SONG OF THE SHEPHERD.

19

Allegretto  120.

16.

Ped. *



rit. a tempo. mf



leggero. simill. cres.



f p rall. a tempo.



piu lento. rall. morendo. pp

FALLING LEAVES.

Allegro vivace. ♩ = 104.

17

smili.

p

schierzando.

f

dim.

ritenuto.

a tempo.

p

f

GENTLE ZEPHYR.

21

Allegro risoluto. ♩ -120.

18.

LISTEN TO ME.

23

Andantino. ♩ 152. *cantabile.*

20. *p* *simili.* *p*

cres. *f* *mf*

rall. *cres.* *f* *dim.*

a tempo. *p con dolore.*

cres. *f* *p* *Pod.* *

The musical score is written for piano and organ. It begins with a tempo marking of 'Andantino' at 152 beats per minute, followed by the instruction 'cantabile.' The piano part starts with a piano (*p*) dynamic and a 'simili.' marking. The organ part features complex fingerings and dynamic markings including *cres.*, *f*, and *mf*. The score includes several systems of staves, with the piano part often playing chords and the organ part playing melodic lines. The tempo changes to 'a tempo.' and the piano part is marked 'p con dolore.' The organ part continues with *cres.*, *f*, and *p* dynamics, ending with a 'Pod.' (Pedal) marking and a star symbol.

THE MERRY GONDOLIER.

BARCAROLLE.

Moderato. ♩ = 84.

21.

f *mf* *dolce.*

slur

fp *dim.* *dolce.* *a tempo.*

cres.

1445 - 29

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The voice part enters in the second measure of the first system. The score is labeled with a "1" in the top right corner, indicating it is the first system of a two-page spread.

5 1 3 2 5 1 4 2 5 1 4 2 1 4 5 4 2 1

rall.

a tempo.

Ped. *

5 1 3 5 2 4 3 5 V 2 1 5 V 2 1 3 5 1 3 5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody continues, with some notes marked with fingerings (1, 2, 3, 4, 5). The score is printed in black ink on a white background.

WILL O'THE WISP.

22. *Allegro vivace.* 152.

Musical score for exercise 22, 'Allegro vivace'. The score is in 2/4 time and consists of two staves. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro vivace' and the number '152' is written above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated for both hands. Arrows point to specific notes, likely indicating accents or breath marks. The exercise is numbered '22.' in the left margin.[illegible]

4 2 4 2 3 1 4 2 3 5 2 4 1 3 2 4 2 3 2 4 2 5 1 3 1 5 3

Ped. *

14 2 4 1 4 1 5

2 5 2 4 2 3 2 5

1 4 2 4 1 4 1 5

2 5 2 4 2 3 2 5

p *f* *Ped.* *

a tempo.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo marking is *a tempo.* The score consists of four measures. The first measure has a treble staff with eighth-note patterns and a bass staff with a few notes. The second measure continues the treble staff pattern and has a bass staff with a few notes. The third measure has a treble staff with eighth-note patterns and a bass staff with a few notes. The fourth measure has a treble staff with eighth-note patterns and a bass staff with a few notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some slurs and ties.

4 2 4 2 3 1 4 2 3 5 2 4 1 3' 2 4 2 3 2 4 2 5 1 3 1 5 3

Ped. *

LILY OF THE VALLEY.

Mazurka.

Tempo di Mazurka  132.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures, and the second system contains the next four measures. The music is written for piano with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff at measures 1, 3, 5, and 7. Fingerings are indicated by numbers 1-5 above or below notes. Arrows point to specific notes in measures 1, 3, 5, and 7. The piece concludes with a final cadence in measure 8.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks (*) below the bass line. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a forte (f) dynamic marking and a fermata over the final note.

1. 2.

Ped. *sfcz* *mf* *Ped.* *sfcz*

144 5 99

Trio.

A dolce.

B

Ped. *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

1. 2.

f *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *cres.* *sfz* *Ped.* * *Ped.* * *Ped.* *

Execution.

A

or thus allotting the grace note
to the preceding quarter.

Execution.

B

Ped. *

or thus allotting the grace note
to the preceding quarter.

Ped. *

Repeat from the beginning to $\$$ then close with Cod.

Repeat from the beginning to \S then close with Coda

VALENCIA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 4.

Allegro comodo. 112.

Secondo.

The musical score for 'Valencia' is presented in six systems, each with a piano (upper) and bass (lower) staff. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as dynamics (f, marcato, ff, p, mp, rit., Fine), articulation (accents, slurs), and performance instructions (Ped., N.B., P, P*). The first system starts with a forte (f) dynamic. The second system includes a 'marcato' section. The third system has a 'p' (piano) section followed by 'ff' (fortissimo). The fourth system continues with 'ff'. The fifth system includes a 'rit.' (ritardando) section. The sixth system ends with 'Fine'.

3

SPANISCHER TANZ.

Moritz Moszkowski. Op. 12. N° 4.

N.B. The *P*'s signify *Pea*.

Musical score for "Secondo" on page 4. The score is written for piano and consists of seven systems of music. Each system contains a treble staff and a bass staff. The music is characterized by dense, arpeggiated chords in the right hand and sustained, often octaved, bass notes in the left hand, many of which are marked with "Ped." (pedal) and asterisks. Dynamics include *f* (forte), *ff* (fortissimo), *sfz* (sforzando), and *cres.* (crescendo). The score concludes with a section marked *risoluto. ff* and a final instruction: "Repeat from the beginning to Fine."

Primo.

5

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a '3' indicating a triplet. The first staff of each system is for the right hand, and the second is for the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). Pedal markings are indicated by 'Ped.' and asterisks (*). Fingering numbers (1-5) are placed above or below notes. Some measures are marked with '8' and a dashed line, indicating an 8-measure phrase. The piece concludes with the instruction 'risoluto. ff' (decisively, fortissimo) in the final measure of the sixth system.

1402-4

Repeat from the beginning to Fine.

MAZURKA.

Inscribed to Adelaide Kunkel.

Louis Conrath. ✓

Moderato. ♩ - 144.

p Ped. * Ped. * Ped. * Ped. *

a tempo.

Ped. * Ped. * Ped. * Ped. *

Con anima.

mf Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

rit. **Tempo I.**

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

[illegible]

a tempo.

1 4 3 2

2 3/2 4 3

Ped. *

Ped. *

Ped. *

Ped. *

5

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and consists of two staves. The right hand plays the melody, which is characterized by flowing, arpeggiated figures. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' (mezzo-forte) and 'Ped.' (Pedal). The page is numbered '2' in the top right corner.

The musical score for 'The Rose Tree' is presented in a single system with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff features several triplet markings (3) and fingerings (1-5). The bass staff provides harmonic support with chords and single notes, including a 'Ped.' (pedal) instruction. The piece concludes with a final chord and a fermata over the last note.

The page contains seven systems of piano music. Each system is written for a grand piano with a treble and bass staff. The music is in the key of F# (one sharp). The notation includes various musical symbols such as notes, rests, and fingerings. Pedal markings ('Ped.') and asterisks (*) are used throughout the piece. The systems are connected by a large brace on the left side of the bottom system.

System 1: Treble staff has a series of eighth notes with fingerings 3, 2, 3, 5. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.

System 2: Treble staff has a series of eighth notes with fingerings 3, 2, 1, 3. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.

System 3: Treble staff has a series of eighth notes with fingerings 1, 4, 3, 2, 1, 4, 3, 1. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.

System 4: Treble staff has a series of eighth notes with fingerings 1, 4, 3, 2, 1, 4, 3, 1. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.

System 5: Treble staff has a series of eighth notes with fingerings 1, 4, 3, 2, 1, 4, 3, 1. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.

System 6: Treble staff has a series of eighth notes with fingerings 1, 4, 3, 2, 1, 4, 3, 1. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.

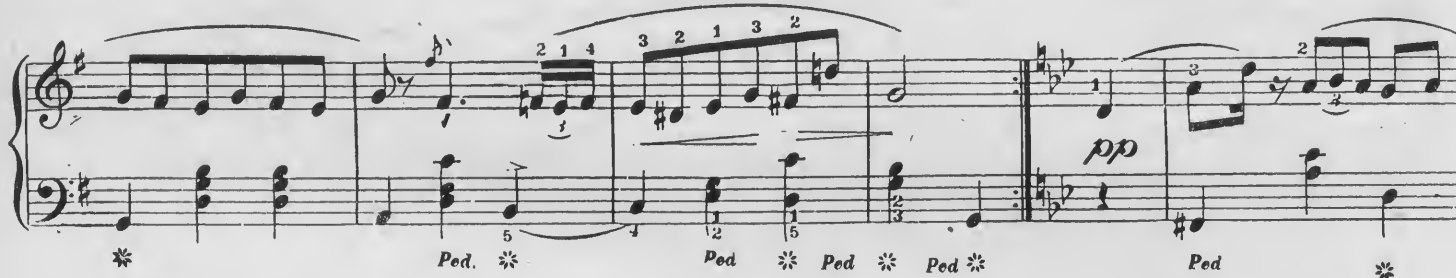
System 7: Treble staff has a series of eighth notes with fingerings 1, 4, 3, 2, 1, 4, 3, 1. Bass staff has a series of eighth notes with fingerings 1, 2, 5. Pedal markings are present.



First system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth-note patterns with fingerings 1, 3, 5, 1, 5, 2, 3, 2, 1, 4. The bass line consists of chords with fingerings 1, 2, 5 and 3, 2, 4. The system includes a *mf* dynamic marking, a *Ped.* instruction, and asterisks indicating pedal points.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns and fingerings 3, 2, 1, 4, 4, 5, 1, 3, 2, 1, 4. The bass line has chords with fingerings 1, 2, 5 and 1, 2, 5. The system includes a *Ped.* instruction and asterisks.



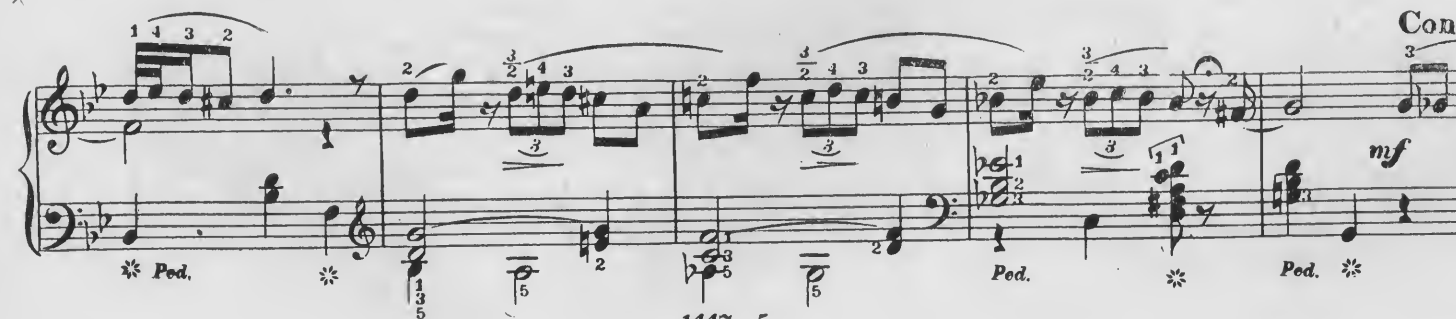
Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth-note patterns with fingerings 2, 1, 4, 3, 2, 1, 3, 2. The bass line has chords with fingerings 1, 2, 5 and 1, 2, 5. The system includes a *pp* dynamic marking, a *Ped.* instruction, and asterisks.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns and fingerings 1, 5, 1, 4, 3, 2, 2, 3, 2, 1, 3, 2. The bass line has chords with fingerings 1, 2, 5 and 1, 2, 5. The system includes a *Ped.* instruction and asterisks.



Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth-note patterns with fingerings 2, 4, 3, 1, 2, 4, 3, 2, 1, 3, 2, 1. The bass line has chords with fingerings 1, 2, 5 and 1, 2, 5. The system includes a *a tempo.* marking, a *rit.* marking, a *pp* dynamic marking, and a *Ped.* instruction.



Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns and fingerings 1, 4, 3, 2, 2, 4, 3, 2, 1, 3, 2, 1. The bass line has chords with fingerings 1, 2, 5 and 1, 2, 5. The system includes a *Con* marking, a *mf* dynamic marking, and a *Ped.* instruction.

anima.

7

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has three measures. The piano part features a repeating bass line with a "Ped." (pedal) marking and a flower symbol. The voice part has a melody with various ornaments and fingerings indicated by numbers 1, 2, 3, 4, 5, and 6. The lyrics "The Rose Tree" are written below the voice part.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The score includes several measures of music, with some measures marked with "Ped." (pedal) and asterisks (*). The title "The Rose Tree" is written in a decorative, stylized font at the top of the page.

[illegible]

WIEGENLIED.

BERCEUSE. ~~~~ CRADLE SONG.

W. G. Graham

Andante. ♩ 108.

Cantabile.

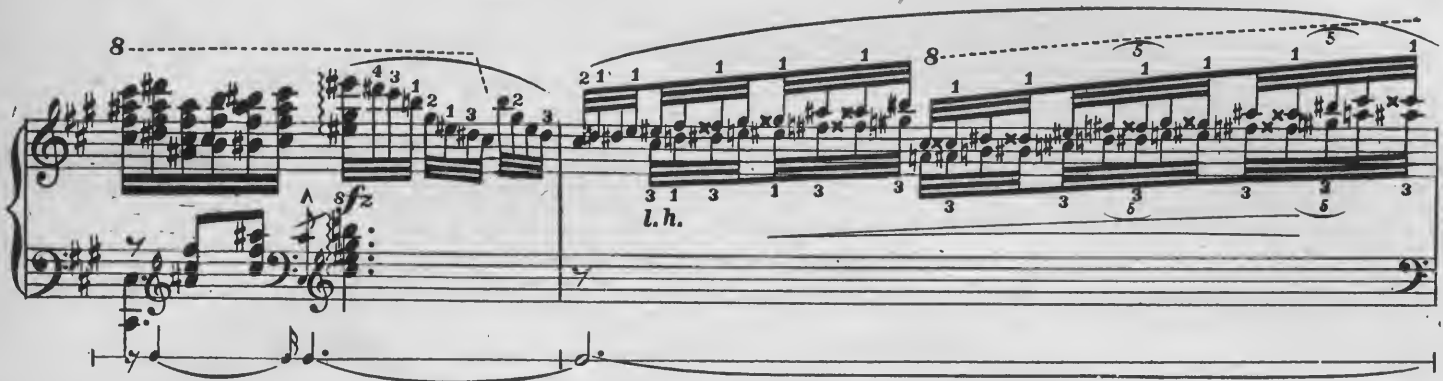
The musical score is written for piano and includes a variety of musical notations such as treble and bass staves, time signatures, and dynamic markings. The first system begins with a 'Pedal.' line. The second system features a 'Phar.' marking. The third and fourth systems contain complex fingerings and ornaments. The score concludes with a double bar line.

[illegible]

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and includes a waltz section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The tempo is marked 'piano' and the time signature is 3/4. The score includes various musical notations, including a 'piano' marking and a 'waltz' section. The waltz section is marked with a '3/4' time signature and a 'waltz' tempo. The score includes a variety of musical notations, including a 'piano' marking and a 'waltz' section. The waltz section is marked with a '3/4' time signature and a 'waltz' tempo. The score includes a variety of musical notations, including a 'piano' marking and a 'waltz' section. The waltz section is marked with a '3/4' time signature and a 'waltz' tempo.

Grandioso.

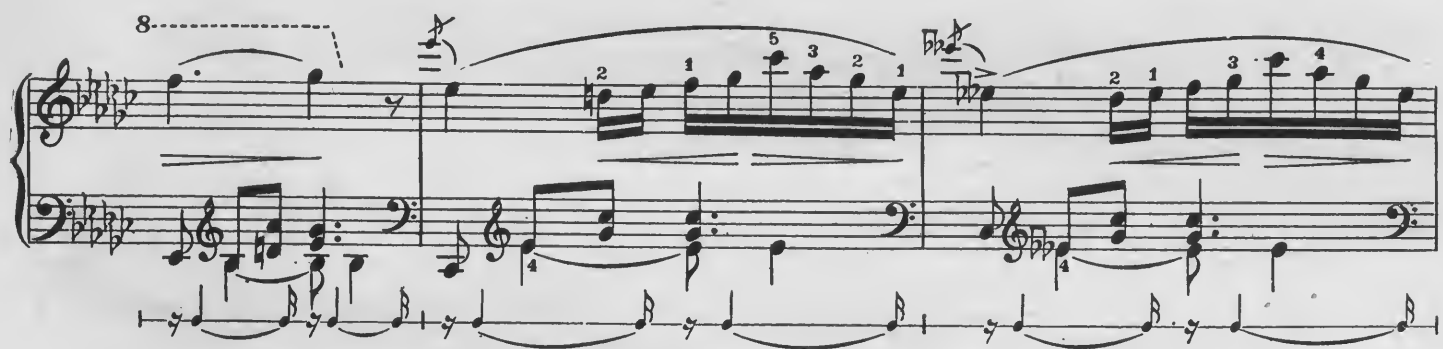
The musical score is written for piano and features a complex, rhythmic melody in the right hand and a more melodic line in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte), *cres.* (crescendo), and *ff* (fortissimo). The piece is characterized by its fast tempo and intricate fingerings, indicated by the numbers 2, 4, 3, 4, 5, 4 above the first few notes of the right hand.



First system of musical notation. The right hand features a complex, rapid passage with many beamed sixteenth and thirty-second notes, including triplets and sixteenth-note runs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are visible above the right-hand notes. A dashed line with the number 8 indicates an octave shift. The label "l.h." is written below the left-hand staff.



Second system of musical notation. The right hand continues with intricate passages, including a section marked "dolce." (dolce) and "p" (piano). The left hand has a more melodic line with some grace notes. Fingering numbers are present throughout. A dashed line with the number 8 indicates an octave shift.



Third system of musical notation. The right hand features a series of descending and ascending sixteenth-note runs. The left hand continues with a steady accompaniment. Fingering numbers are visible. A dashed line with the number 8 indicates an octave shift.



Fourth system of musical notation. The right hand has a very dense, rapid passage with many beamed notes. The left hand has a melodic line with some grace notes. Fingering numbers are present. A dashed line with the number 8 indicates an octave shift.



Fifth system of musical notation. The right hand continues with intricate passages, including a section marked "p" (piano). The left hand has a melodic line with some grace notes. Fingering numbers are present. A dashed line with the number 8 indicates an octave shift.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, heavily ornamented with fingerings (1-5). The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. A dashed line with the number '8' indicates a repeat or continuation.



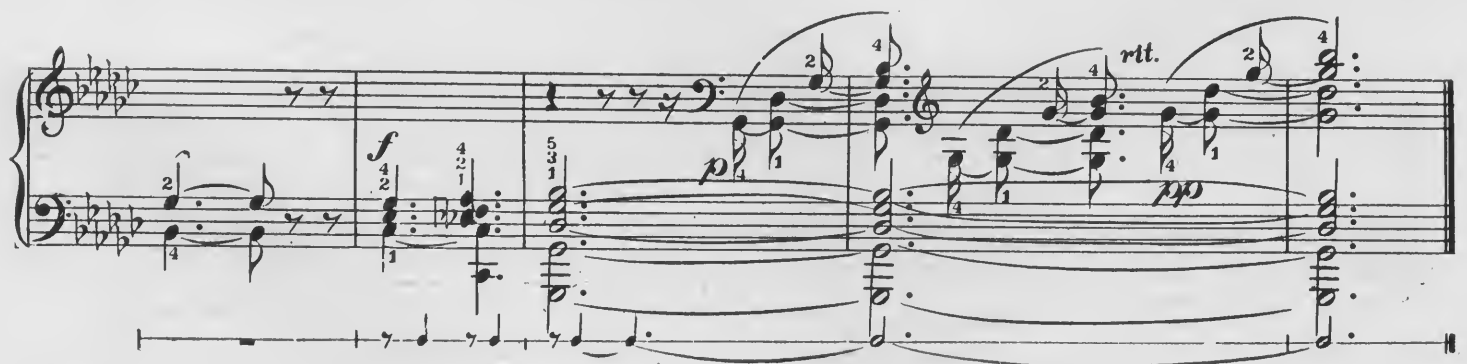
Second system of musical notation, continuing the piece. The treble staff features a melodic line with various ornaments and fingerings. The bass staff continues the accompaniment. A dynamic marking *p* (piano) is present. A dashed line with the number '8' is also present.



Third system of musical notation. The treble staff has a melodic line with ornaments and fingerings. The bass staff continues the accompaniment. A dynamic marking *pp* (pianissimo) is present. A dashed line with the number '8' is also present.



Fourth system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff continues the accompaniment. A dynamic marking *pp* (pianissimo) is present. A dashed line with the number '8' is also present. The word *zephyroso.* is written above the treble staff.



Fifth system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff continues the accompaniment. A dynamic marking *f* (forte) is present. A dashed line with the number '8' is also present. The word *rit.* (ritardando) is written above the treble staff.

Polka Gracieuse.

Tempo di Polka $\text{♩} = 100.$

Ernest R. Kroeger. ✓

Nº 6. Op. 8.

Giacoso.

Giacoso.

Cres.

Risoluto.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

4

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ard. *a tempo.*

p *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8 *Fine.*

cres. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Cantabile.

p *Ped.* *or thus.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

The musical score for "The Swan" by Maurice Strakosky is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piano part is written in the upper staff, and the celeste part is in the lower staff. The piano part includes a "cres." marking and a "Ped." marking. The celeste part includes a "Ped." marking and a "V" marking. The score is divided into two systems by a dashed line.

The musical score for 'The Rose Tree' is presented on a single page. It features three staves: a vocal line in treble clef, a piano accompaniment in bass clef, and a second piano part in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The vocal line includes lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The piano accompaniment includes the instruction 'Ped.' (Pedal) in measures 1, 3, 5, 7, 9, 11, 13, and 15. The second piano part includes the instruction 'Ped.' in measures 9, 11, 13, and 15. The score is written in a clear, legible style with standard musical notation.

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. It consists of three staves. The top staff is the Treble Clef, the middle is the Bass Clef, and the bottom is the Piano accompaniment. The music is in 3/4 time and D-flat major. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' and 'Ped.'. The piano accompaniment features a prominent bass line with many chords and arpeggios. The score is divided into measures by vertical bar lines, and some measures contain fingerings or other performance instructions.

This musical score is for the song "The Rose Tree" from the 1908 Broadway musical "The Rose Tree". It is a piano accompaniment for a song by George M. Cohan. The score is written for piano and includes a vocal line. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The vocal line is written in a soprano clef, and the piano accompaniment is written in a bass clef. The piano part features a prominent bass line with a steady eighth-note rhythm. The vocal line consists of a single melody line. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Rose Tree" is written in a decorative font at the top of the page. The composer's name, "George M. Cohan", is written below the title. The publisher's name, "G. Schirmer, Inc.", is written at the bottom of the page.

MY STAR.

MEIN STERN.

English words by I.D. Foulon.

Henry Cooper.

Andante con moto. ♩ = 80.
dolce.

Piano introduction in G major, 3/8 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Pedal markings (Ped.) are placed under the first, third, and fifth measures. The piece begins with a piano (p) dynamic.

kommt der Frühling ver-
1. Nun hüllt die Nacht die len-zi-ge

Vocal and piano accompaniment for the first system. The vocal line has two versions: 1. 'A-bout the world....., the beau-ti-ful' and 2. 'comes....., the springtime de-'. The piano accompaniment continues with a similar pattern to the introduction, with a piano (p) dynamic marking.

2. geht, Die süß, - en Lie-der rer- klin- - gen, Und ob der
1. Nacht Die Welt in schweigende Won- - ne Ach sonst er-

Vocal and piano accompaniment for the second system. The vocal line has two versions: 1. 'night Her arms in si-lence is twin-ing; Yet 'twas but' and 2. 'parts, Its songs grow si-lent for-ev- - er, Its flow-ers'. The piano accompaniment features a more active melody with eighth and sixteenth notes, with a piano (p) dynamic marking.

2. brü. - - - - -gen.....; Denn trag ich den Lenz - im Her-zen die
1. Son. - - - - -ne.....; Nun geh ich al-lein durch Flu-ren und
dim.

2. *Ruh;* Und das sin-get und klin-get und blüht immer zu Denn ich
1. *Hain* Und ich den-ke in Lie-be und Sehnsucht nur Dein Denn ich
Con passione.

ha - be Dich ein - zig und ein - - zig gern, Du.
poco più animato,

poco più animato.

love thee, thee on - ly, a - near,----- a - far, Thou

mf

Ped. *Ped.* 718 - 3 *Ped.* *Ped.*

bist mei - ne Won - ne, *Du* bist mein Stern, dennich ha - be ⁵ Dich

art all my rap - ture, thou art my star For I love thee, thee

N.B.

ein - zig und ein - - zig gern *f* *rit.* *rit.* *Du* bist mei - ne Won - ne, *Du*

on - ly, a - near, a - far, Thou art all my rap - ture thou

1^a bist mein Stern. *a tempo.*

art my star.

2. Der Frühling *2^a* bist mein Stern. *ad lib.*

2. The springtime art my star.

R.H. 2

718 - 3 *P * P * Ped. Ped.*

N.B. To the first verse play the large notes only. - To the second the large and small notes.

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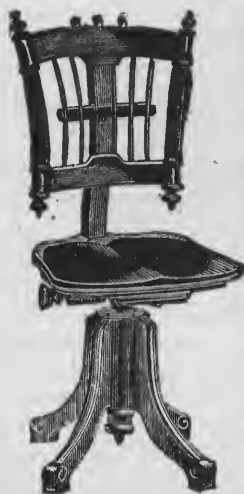
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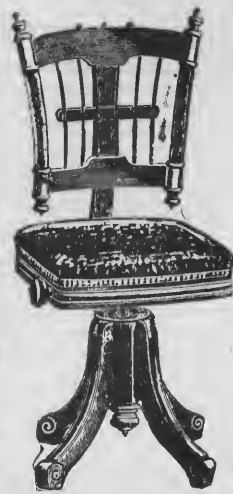
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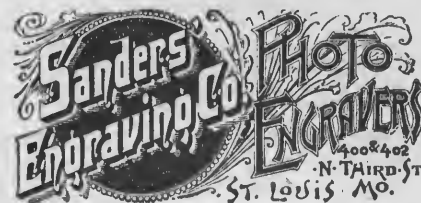
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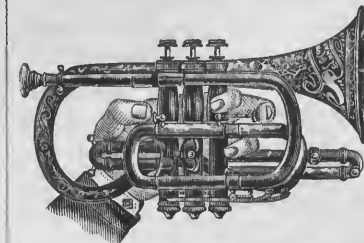
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HOW TO TAKE LESSONS.

Lessons should be taken frequently in the commencement, if rapid improvement is desired; and by degrees the pupils will be able to practice alone without running the risk of going astray. No songs or pieces should be attempted too soon. Exercises and vocalizes on *ah*, according to the French or Italian pronunciation, and sometimes on other vowels, as the case may be, should be studied for at least one year before melodies with words are allowed; the formation of the voice, a good emission of sound, evenness and smoothness of execution, cannot be obtained otherwise.—*Christine Nilsson*.

SIGHT READING.

In a judicious practice of playing at sight, one can best acquire a faculty of reading well, soonest become skilled in playing, and most surely become possessed of a musical character. The main thing is, to strive quickly to get a clear conception of the piece. But, as quickness of apprehension is seldom a natural talent, it being in most persons only the product of a facility acquired by long practice, the following observations may not be superfluous. In order to obtain a quickness of apprehension, one must not at first endeavor to apprehend the whole at once, but go through the thing gradually.

1. As quickly as possible apprehend and analyze the time.
2. As far as possible guess out the harmony which can be done by directing the attention more to the left than to the right hand.
3. Avoid all precipitation, when the passages are somewhat intricate, and play them, so to speak, according to convenience.
4. Never be afraid of doing anything in too imperfect a manner, while you endeavor to play on in due succession, but rather fear not to do it, which happens when one hesitates or stops during the performance.

If one only avoids being frightened from his purpose by apparently serious difficulties in the first commencement, he will always overcome some of them with every repeated performance, and indeed there is often in that case no further exercise necessary, or, at most, very little.—*Ex.*

FELIX MOTTI.

The news that Felix Motti has been placed in an asylum will be read with sorrow by every musician, and especially the Wagnerians among them. He was by nature the most gifted of the younger conductors of Germany. He is still a young man, not over thirty-five or thirty-six, but achieved his reputation twenty years ago. He was one of the young musicians whom Wagner called to Bayreuth to assist him as secretaries in the preparation of his scores. After the first Nibelung performances at Bayreuth he returned to his native city, Vienna, where he wrote his first opera.

After acting as assistant conductor in various opera houses he was eventually called to the chief Kapellmeister post at Carlsruhe, where he succeeded in putting new energy into operatic life at that capital. There he gave great prominence to the Wagnerian repertory, not neglecting, however, the works of other masters. He was at every Bayreuth festival, and usually conducted the "Tristan" performances. His Wagnerian interpretations were marked by intense power and fire and deep poetic feeling. He was one of the principal advisers of Mme. Wagner in late years. Intellectually and physically he generally managed to live two years in one. Always eager for adventure, he sipped of life to its fullest measure, and pays the penalty at much too early a period.—*Ex.*

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THE AMERICAN COMPOSER.

It is not at all necessary that the American composer should consciously strive to write in a style which should be characterized as "American," in the sense of differing from the recognized peculiarities to be found in the works of writers belonging to other nationalities.

It will be quite sufficient for the present if he possesses ideas, with the scholarship required to express them, in accordance with the best standards of existing models; that is, with the technical knowledge required to place what he has to say in the best possible light before his hearers, regardless of whether the work possesses a distinctively national character, or suggests what a well-schooled German or other composer might be presumed to do with the same thoughts.

As there has not yet been developed an American school of composition, and there is no style of writing to which the name American can be properly applied by way of distinction, there are no standards to be offered other than those of good taste; and the question of the formation of an American school may safely, as it must be necessarily, left to the future.—*Frederic Grant Gleason*.

THE POWER OF MUSIC.

"I could march into battle myself without fear if such a band went along," said a pretty, fragile looking girl as she listened to a wonderfully spirited air played in true martial style by one of the bands attached to a Grand Army Post that was bent on its mission of loving remembrance. An old soldier standing by hearing the remark smiled and said:

"The young lady had the right idea. A band does stir up the blood, makes one forget the danger, and surrounds the butcher of fighting with an altogether different atmosphere. It's the paraphernalia of war, the flying flags the gay uniforms, the bugle-call, and the martial airs that help a man to forget that the sweet-faced women and the helpless babies in the far-away home may be at the end of that encounter widowed and fatherless. Take away the glamor of it all and many soldiers' cheeks would have blanched and steps have faltered instead of marching bravely to the front, and, in too many cases, to certain death."

WHY THEY FAIL.

Many pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias.

The natural result of this overhaste is, that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the pianoforte, we are still not so over and above rich in good players; and why so many with superior abilities and often with enormous industry, still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time, and making mistakes too many to mention.—*Czerny*.

A good illustration of "the retort courteous" was given to the rough and rude Count Herbert Bismarck, at the Prague Railway station, when on his way to Vienna, where he was married last week. Having pushed rudely against an Englishman traveling by the same train, the latter remonstrated against such behavior. The German Count turned round haughtily and said: "I don't think you know who I am; I am Count Herbert Bismarck." "That," replied the English gentleman, "as an excuse is insufficient, but as an explanation it is ample."

AUTHORS AND MUSIC.

Daudet Says that Most Great Writers Care Little for the Art.

Alphonso Daudet has some interesting things to say regarding music. "As a rule," he writes, "we literary people care comparatively little for music. Gauthier's opinion of the humming and drumming called music is well known. Hugo Leconte de Leslie Bauville Victor agrees with him. Goncourt turned up his nose as soon as a piano was opened. Zola insists at times that he has heard this or that piece of music somewhere, but he never knows from whom it is. The good Flaubert pretended to be a great musician, but only to please Turgenev, who in reality loved only the music cultivated in the 'Salon Viardot.'"

"As to myself, however, I love everything musical, the lively music as well as the sad and classical, the music of Beethoven, the music of the Spaniards, Gluck and Chopin, Massenet and Saint-Saens. Gounod's 'Faust' and 'Marionette,' the folk-songs, the hand-organ, the tambourine, even the bells, music for dancing and music for dreaming. It all speaks to me, thrills me, hypnotizes me, and the violin harmonies of the gypsies, those sorcerers of music, have always drawn me to the exhibitions. The despicable fellows always stop my progress. I cannot leave them."

VIENNA, Sept. 21.—Mascagni, the composer, became suddenly ill while conducting a performance of his "Cavalleria Rusticana" this evening. The performance was about half over when he turned white, caught at his throat, and whispered hoarsely that he was suffocating. He reeled in his seat, but was caught by a man behind him and was assisted to the foyer. He did not recover, and eventually was taken home in a carriage with a physician from the audience. Heart trouble is supposed to have caused his illness.

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